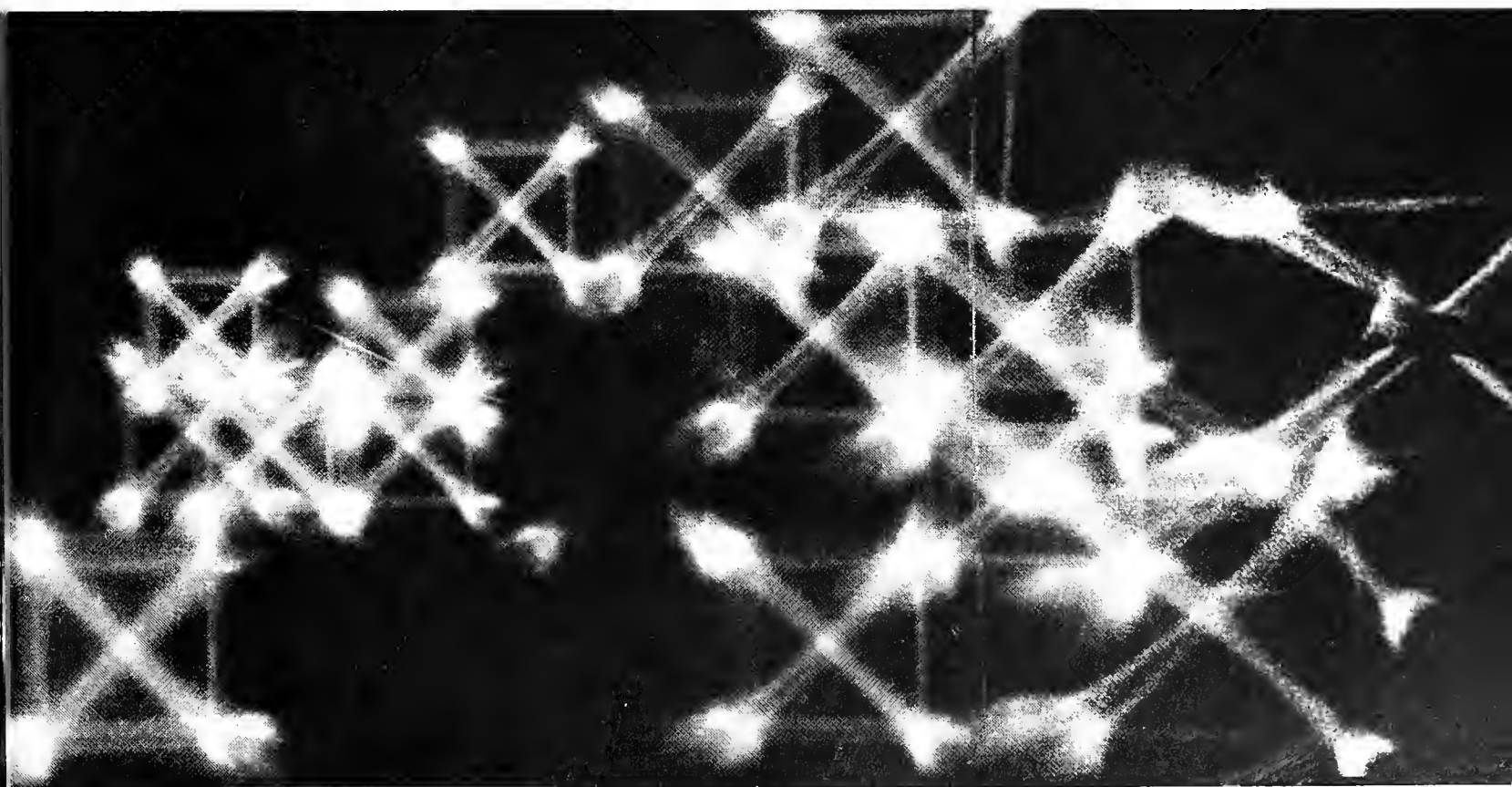


Vision & Television



Acknowledgments

I wish to thank Dr. William C. Seitz for his confidence and the staff of the museum for their help and cooperation during preparation of the exhibition.

A special bow goes to Karen Kivelson, whose dedication made the exhibition possible, and to Nam June Paik for his guidance and inspiration. My thanks also to Gyorgy Kepes for his friendly cooperation.

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Russell Connor
Assistant Director

An Exhibition of the
Poses Institute
of Fine Arts

January 21st—
February 22, 1970

Rose Art Museum
Brandeis University
Waltham, Mass.

Foreword

If the television tube were simply an excellent light machine, capable in the hands of artists of kinetic patterns of infinite variety, we would hardly be startled to encounter it in a modern museum. But it is also *that* furniture from the living room, massively haunted in 1970 by the horror it has brought us, by the global encounter for which we had all been marshalled and McClued in but not prepared, and by all the numbing idiocy and vulgarity which has made it an inspiration to Pop artists, Camp followers and heads of advertising agencies.

Counter-aggression is clearly an element in the movement of artists into television. "People have been attacked by television all their lives. Now they can attack it back." Nam June Paik's remark echoes the most satisfying moment in a Jimmy Stewart movie of the fifties, when he stood up and put his foot right through the tube.

More than their indignant fellow citizens, artists felt that, content aside, the medium itself was not properly understood by those who controlled it.

Among the former radio, newspaper, theatre and movie men who developed TV for mass communication, there were few concerned that it was, in Lutz Becker's words, "... a purely electronic medium, with its entirely abstract set of rules. Television is not film. Film is dominated by the moving shadow; its reproduction on the screen is a reflection of light and dark; its texture has grain. The television picture is light itself; the shadow has no substance; it is registered on a fluorescent surface the texture of which is linear or of another mathematical raster. Even the stroboscopic effect ... is different. While film is a series of

images, twenty-four frames per second, television is of greater immediacy because of its electronic nature and speed—it is one constant picture. . . ."

The most spectacular and moving evidence of what an artist can do working with the full technical and creative resources of a modern television studio is *Violence Sonata*, a color program for stereo television created at WGBH-TV, Boston by Stan Van der Beek, Artist-in-Television under a grant from the Rockefeller Foundation.

In a program produced by Ann Gresser and Patricia Marx for the Public Broadcast Laboratory, "*The Medium is the Medium*." Allan Kaprow, Nam June Paik, Otto Piene, James Seawright, Thomas Tadlock and Aldo Tambellini were each invited to work with the staff of WGBH-TV in making videotapes. Edited down to a brief half-hour, it contained some of the greatest visual leaps yet seen by a national audience.

KQED-TV, San Francisco's educational channel has also been a leader in experimental uses of television.

Artists attracted to a medium with such an enormous social power have intense social concerns, from Ted Kraynik's desire to unite communities synergically to Paul Ryan's belief in the potential of videotape for self-revelation.

The emphasis on participation in much video art and the frequency with which the visitor finds his own image on a monitor has provoked the criticism of catering to fashion and narcissism.

Portraits on television seem hardly more narcissistic than portraits in oil. The emphasis in most of the works is not "Look, I'm on tele-

vision" but on understanding the broader contextual world in which one lives. The viewer sees himself in relation to others in the Museum, on the campus, in Vietnam, at Woodstock—by videotape delay he observes himself as an "other," and it is something other than a vanity-nourishing experience.

The one excessive evidence of self-concern in the exhibition seems to me a healthy one. After forty years of development, television is discovering itself as an independent art form.

While the Rockefeller Foundation, the National Endowment for the Arts and San Francisco's Dilexi Foundation have supported efforts to bring artists into television, most of the video artists must work with rented equipment. In New York, the Howard Wise Gallery has given them their most prominent outlet and sustained encouragement. In May of last year, their "*TV as a Creative Medium*" exhibition presented several artists in their first significant group exhibition.

In the September-October issue of *Art in America*, John S. Margolies contributed the most important study of television art yet published, "*TV—The Next Medium*."

Films produced by the use of television and other motion graphics will be shown during the exhibition, by Lutz Becker, Stan Van der Beek, John Whitney and others.

Some artistically adventurous moments from commercial TV will be shown, from Dwight Hemion's work for the Kraft Music Hall to Andy Warhol's commercial for Schrafft's.

*Broadcast March, 1969

WGBH staff: Fred Barzyk, David Atwood, Olivia Tappan, Aubrey Stewart. "*The Medium is the Medium*" will be shown periodically during the exhibition.

Russell Connor

Ted Kraynik

Born in 1917 in Divernon, Illinois. Received B.S. from University of Wisconsin, 1948. Received M.F.A. from Cranbrook Academy of Art, Michigan, 1949, and in 1952 joined the faculty of University of Wisconsin, from which he is presently on leave as a Graham Foundation Fellow at the Center for Advanced Visual Studies, Massachusetts Institute of Technology. Originated the concept of Synergic Art, examples of which include the Video Luminar and Synergic Light Buoys.

VIDEO LUMINAR #4, 1969-70

8' x 40' light mural

(Video Consultant: Melvin Prenovitz, Cramer Video Systems)

This can be actuated either by an ordinary TV picture or by a monitor and camera directed on

visitors who can "conduct" the mural. It is essentially a pattern recognition device. Photo-sensitive transducers read the monitor and control a switching unit which operates a light mural proportional to the changing patterns on the picture tube. The light panels are amplified by plastic defraction grating sheets hanging in front of them.

VIDEO MOSAIC

A visual phenomena generating device.

Color TV sets "interface" with patterned masks and are amplified by plastic defraction grating screens.

AUDIO LUMINAR

Technical Consultant: Paul Hughes

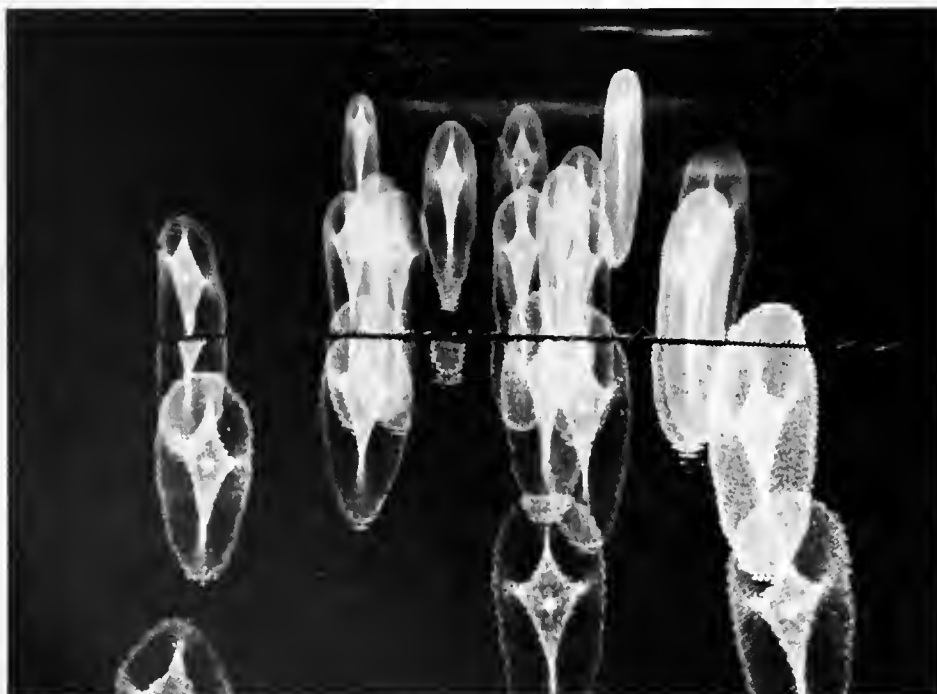
Not television, but relevant in a cybernetic feedback situation. The amplitude of sound from music, exhibition visitors or TV audio turns on lights incrementally causing imploding and exploding effects.

I believe that Synergic Art can be utilized to demonstrate that we can devise relevant social systems which will interface creatively with technological systems while maintaining our human identity.

Synergy has been defined as the action of discrete agencies such that the sum of the total is greater than the sum of the individual parts. With variations, this concept has been utilized by medical scientists, engineers (Buckminster Fuller, etc.), social scientists (A. H. Maslow, etc.), psychologists and anthropologists (Margaret Mead, etc.). The concept of synergy may in the near future also influence inter-disciplinary fields related to electronics.

It is hoped that we can add Art to this growing list.

... Ted Kraynik



"Detail from Audio Luminar" Photo Nishan Bichajian

Les Levine

Born in 1936 in Dublin, Ireland. Educated at the Central School of Arts and Crafts, London. Emigrated to Canada, 1958. Since 1964 he has had numerous one-man shows in Toronto, London, Paris, Chicago and annually since 1966 with the Fischbach Gallery, New York. Represented in Boston by the Harcus-Krakow Gallery. Beginning in 1963, he has participated in many group shows here and abroad, most recently in the Sao Paulo Biennale (1969), the Jewish Museum, New York (1969), the Albright-Knox Art Gallery, Buffalo (1969), the Architectural League of New York (1969), the Museum of Contemporary Art, Chicago (1969), and the San Francisco Museum of Art (1969). His work is in the collection of the National Gallery of Canada, the Art Gallery of Ontario, the Museum of Modern Art, New York, the Philadelphia Museum of Art and the Whitney Museum of American Art. He has worked with television since 1966 and written extensively on conceptual art.

THE DEALER

A ten-hour dramatic television series, recently taped by the artist in Los Angeles, electronically edited by the artist to be presented concurrently on four monitors in two hours. *The Dealer* expresses the entire life style of an artist during preparation for an exhibition in a Los Angeles gallery.

IRIS PRINT-OUT PORTRAIT

Harcus-Krakow Gallery, Boston
Portfolio of nine self-portrait photo lithograph prints from the television piece "Iris."
Signed, dated and numbered by the artist.
No. 85 in an edition of 85.

Television has given us a totally different idea of focus. The same way photography changed our way of looking at images in relationship to the way we paint them. Television has made multiple focus acceptable, as a result we can see many different focal planes all at once . . . all things are to be considered at the same time. Nothing finishes and nothing really begins either. Five hundred yards of real space is reduced to six inches in your living room through the electronic transplant of television . . . It is the true microorganism, a cross between technology and biology . . . Technical looking art objects miss the real point that technology has completely eliminated the necessity for art, technology being art in its most advanced form . . .

Les Levine, "For Immediate Release," *Art and Artists*, May, 1969.



"Iris-Print-Out Portrait," 1969 by Les Levine

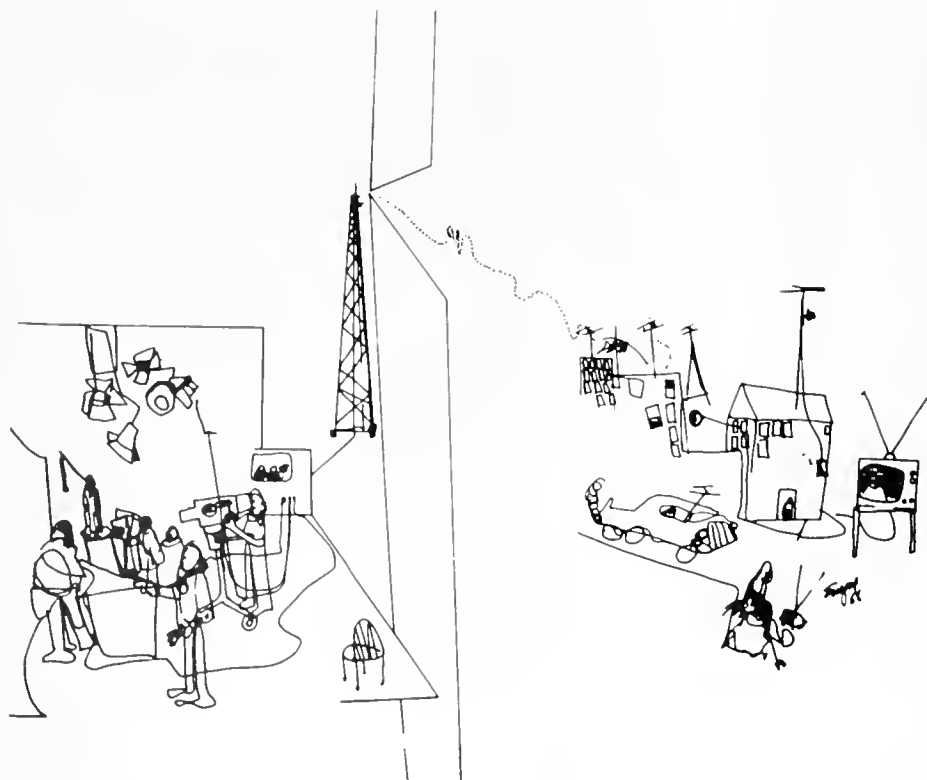
Eugene Grayson Mattingly

Born in 1941 in Washington, D.C. From 1958-1960 studied art at the Hawthorne School under Dante Radice. B.A. in Biology from Elon College, North Carolina, 1964. Began working with helical scan videotape recording equipment, 1964-66. Became Co-Director of Videoforms in 1966, developing applications for helical scan videotape recording for educational, industrial and governmental groups. Engaged in drawing, photography and the development of commercial and artistic applications for videotape recordings.

FRED HELIX

A television personality with two 9" monitors for eyes, and a videotape recorder for a mouth.

The drawings and the television work demonstrate some of the artist's reactions toward commercial or network television. The tape was produced using some relatively new technical advances in helical scan VTR such as time lapse, editing and special effects.



Charlotte Moorman

Born in Little Rock, Arkansas. Studied with Leonard Rose at the Julliard School of Music. Holds a B.A. and an M.A. in music. She plays with Leopold Stokowski's American Symphony Orchestra and is noted for her performances of Happenings, Concerts and Mixed Media here and in Europe, appearing most frequently with Nam June Paik. Participated in the Howard Wise Gallery's "TV as a Creative Medium" exhibition, 1969. Also founded and produces the Annual New York Avant Garde Festivals.

TV BRA FOR LIVING SCULPTURE
(Charlotte Moorman)



Nam June Paik

Born in 1932 in Seoul, Korea. Received a degree in Aesthetics, University of Tokyo, 1956, and subsequently went on to study music, art history and philosophy at several German Universities. Has had numerous one-man shows and performances in many countries throughout Europe, America and Japan, including several concerts with Charlotte Moorman and Jud Yalkut. He has been a pioneer in the practice and theory of television as an art medium since 1958. Recently, he was represented in the Museum of Modern Art's "The Machine at the End of the Mechanical Age" exhibition and was one of the six artists participating in PBL's program "The Medium is the Medium" produced at WGBH-TV Boston and broadcast March 23, 1969. He exhibited in New York at the Galeria Bonino and in the Howard Wise Gallery's "TV as a Creative Medium" exhibition, 1969.

THE 9/23 EXPERIMENT
(videotape recorder contributed by the Ampex Corporation).
On Thursday evening, January 22nd, Mr. Paik will present a participation TV program in collaboration with WGBH-TV, Boston, where he is currently a Rockefeller Foundation Artist-in-Television. With Fred Barzyk and David Atwood.

TV BRA FOR LIVING SCULPTURE
(Charlotte Moorman)
Preview opening only
Howard Wise Gallery, NYC
In this piece, the sound of her cello changes, modulates, regenerates the picture of her TV BRA.

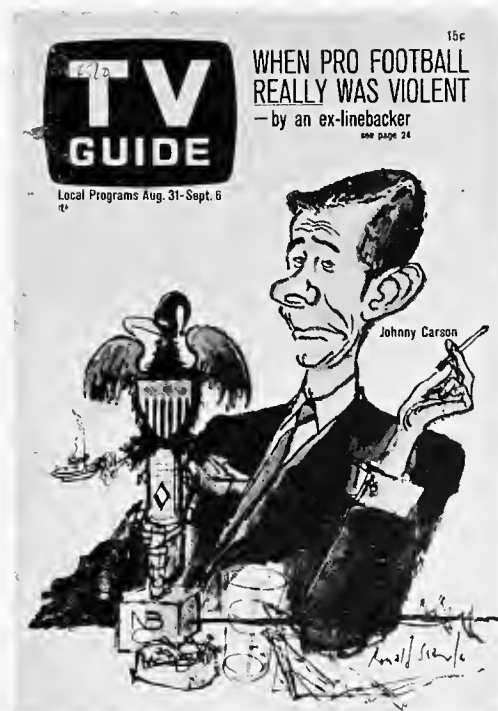
STILL LIFE
(à la manière de Jan Steen)

EMBRYO FOR WALL TO WALL TV
Wall to wall carpet 1920's.
Wall to wall TV 1970's.

TV without box is not a TV,
but a video-landscape . . .
or simply a new window.

For TV projection . . . LASER TV and thin screen TV tubes.

NAM JUNE PAIK 11, 11, 69.



Nam June Paik

"Word is the most profound Medium" (Plato).

"Sound is the most profound Medium" (St. Augustine).

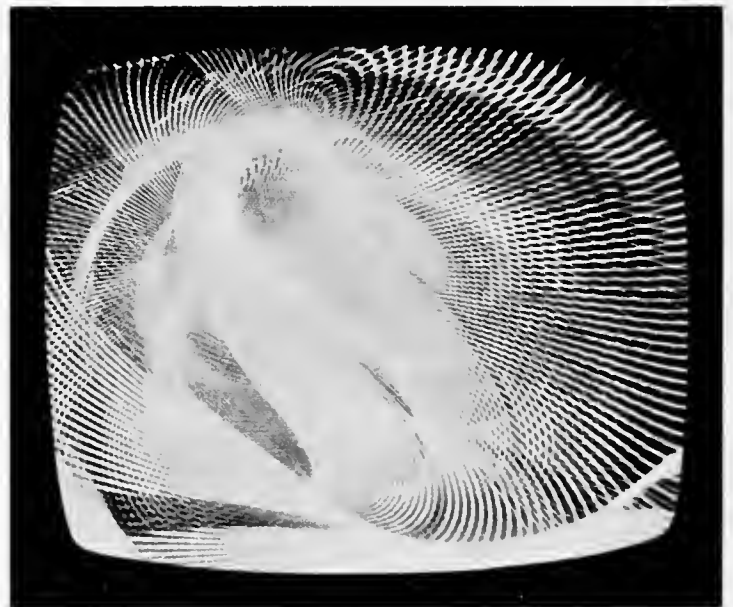
"Vision is the most profound Medium" (Spinoza).

This old controversy is settled for good ...

TV-commercials have all three

NAM JUNE PAIK

script for MGB commercials
from H. Ishikawa: 絵を以てして
(the MAINICHI press)



Paul Ryan

Born in 1943 in New York City. Received B.A. in English from New York University, 1967. Research Assistant to Marshall McLuhan, Fordham University, 1967-68. Experimenting, writing, speaking, collaborating, producing and consulting in videotape since 1968. Presently Cable TV Co-ordinator, Newburgh Media Project, Newburgh, New York. Exhibited in New York in the Howard Wise Gallery's "TV AS A CREATIVE MEDIUM" exhibition in 1969.

YES/NO

A private experience with the viewer's own ambivalence. By videotape delay his own NO will be confronted with his own YES.

EGO ME ABSOLVO (Being a piece the artist wanted to do in the Boston area but could not for lack of \$\$\$\$ and time.)

Description: Ordinary single penitent confessional up against the wall of the gallery.

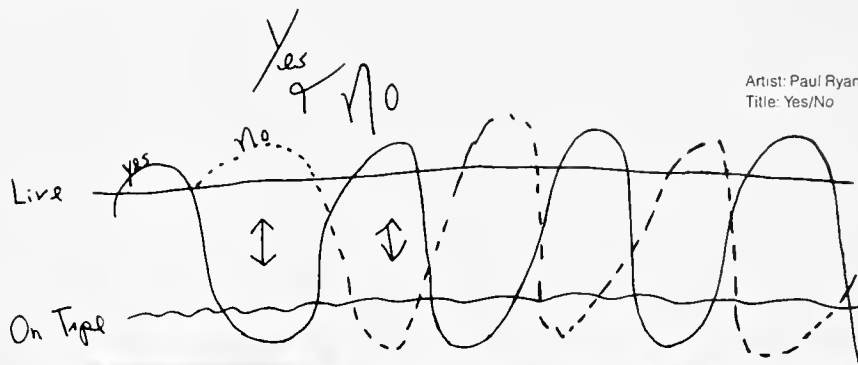
"Penitent (gallery goer) goes into the confessional and kneels. He flips on an audiotrack which guides him through an appropriate confession. While he confesses, his face is videotaped. When finished making his confession, he goes round where the priest sits and watches the replay of his own confession. Then the tape is erased by the next penitent."

"Appropriate audio tracks could be gotten by bringing a tape recorder with you to confession. Different tracks could be developed

for different kinds of people; young girls, teenage boys, married women, etc. . . . All audio tracks would be the authentic voices of real priests in an actual confessional situation."

VT is not TV. Videotape is TV flipped into itself. Television, as the root of the word implies, has to do with transmitting information over distance. Videotape has to do with in-folding information. Instant replay offers a living feedback that creates a topology of awareness other than the tic-tac-toe grid.

... Paul Ryan



Artist: Paul Ryan
Title: Yes/No



Photo by John Iacono

John Reilly

Born in 1939 in New Jersey. Received M.A. in Communication Theory and Research, New York University. Producer-Director of a number of documentary films including *Harvest of Hope*, 1964-65. Juror for the American Film Festival, 1966-68. Theater critic for *Show Business*, since 1967. Associate Editor of *Film Commentary Magazine*, 1967-69. Assistant Professor and Director of Media Lab, New York Institute of Technology; Adjunct Professor, Rutgers University, 1968-69. Juror, International Festival of Science Fiction Films, Trieste, Italy; Associate Producer of the educational television program *The Homosexual and Society*, 1968. Presently, Producer of N.E.T. series, *A Different Kind of Movie*. Co-director of Global Village.

The video experience is the electronic pulse of the American dream. It measures the violence, waste, pollution and emotion of this society. It records and is the ultimate in absurdity of the plastic culture. Television is the means of reaching the sub level consciousness and probing the awareness of life as it is now.

John Reilly



Detail from *Innertube* John Reilly and Rudi Stern
Photo by Jay Good

Rudi Stern

INNERTUBE: A one person Video Environment by John Reilly and Rudi Stern
(Video Systems Consultant: Joe Shapiro; Construction: Lee Nickerson, Peter Parsons)
A kinetic video environment for one person at a time. The theater for one is a cathode ray tube. One sees subliminal images of oneself intercut with specially created pre-taped material. The participant relates to himself in juxtaposition with the social, the erotic, the purely kinetic. One becomes part of a video time capsule. The instant merges with the preconceived and the two become kaleidoscopic.

Born in 1936 in New Haven. Studied with Kokoschka and Hans Hoffman. Has exhibited kinetic sculpture and environments with Jackie Cassen at the Architectural League of New York (Environment V: VIBRATIONS), Brooklyn Museum, Chicago Museum of Contemporary Art, Milwaukee Art Center, Walker Art Center, etc. Shows at the Howard Wise Gallery ("Lights in Orbit," "Festival of Light," "Fun on 57th Street"). Has created and performed kinetic light for the American National Opera Company (Stravinsky's "Rake's Progress" — premiere in Boston, subsequent performances: Phoenix, San Diego, Los Angeles), Title One Project, Worcester, Mass. (Copland's "Second Hurricane"), Harkness Ballet Company, Glen Tetley Ballet Company (Brecht's "Seven Deadly Sins" at Vancouver International Dance Festival). Created and performed Psychedelic Celebrations with Timothy Leary at the Village Theater in New York. CBS Television Network, ABC, NBC, BBC, CBC, and Italian Television Network. Performed Kinetic Light Compositions with Peter Serkin at Festival of Two Worlds in Spoleto, Italy. Commissions include kinetic sculpture for the Malcolm Forbes and Gordon & Carol Hyatt collections. Co-director with John Reilly of Global Village in New York City.

Global Village, our video environment, reflects in its structure our concept of the medium. It is a multi-channel, multi-sensory experience of video and kinetics. Entertainment and information exchange merge... an overload is triggered and from it a retracted image of our time is created. This orchestration of image inputs changes from performance to performance.

Rudi Stern



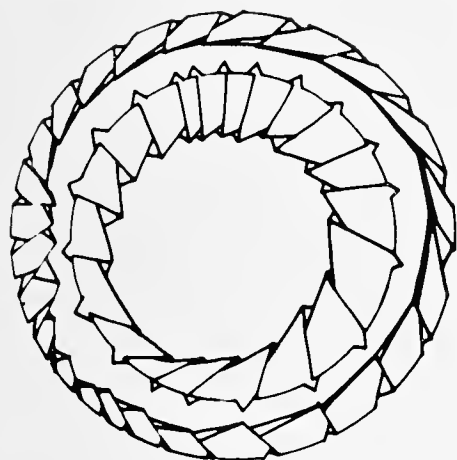
Abbie Hoffman — Video composition

Frank Gillette

"AMPS, VOLTS, AND WATTS" by Frank Gillette
(Raindance Corporation)

Born in 1941 in Jersey City, New Jersey. Studied painting at Pratt Institute. Since 1965, experiments in communication, videotape programming. Co-founder and director, Media Research Group, New York City and San Francisco. Participant in TV AS A CREATIVE MEDIUM, Howard Wise Gallery, N.Y.C. Communications Fellow at the CENTER FOR THE STUDY OF SOCIAL CHANGE, N.Y.C. Consultant to the ENVIRONMENTAL ECOLOGICAL LAB, Boston. Co-founder and director of Research & Development, Raindance.

"AMPS, VOLTS, AND WATTS" is an exploration of the interface-space existing between two rows of five monitors, face to face, parallel to the floor and separated by a distance of 14 inches. The viewers "live image" interacts with a spectrum of video data on tape through feedback from the monitors. An accompanying audio collage and score completes the loop.



RAINDANCE CORPORATION includes media ecologists, journalists, video and film artists experimenting in the use of videotape, television and computer technology. Their aim is a total systems approach to the concept of a television-information network.

The reconfigured—or second generation—television network being developed by Raindance will be symbiotic, interactive, two-way. It will encompass, in addition to video art works, prototype videotape albums for home playback; development of a videotape grammar and syntax; a two-way tape reporting service for business, schools and ecology groups; videotape-oriented encounter groups; the interactive use of CATV; and the application of television for qualitative information exchange to complement computer-generated data.

Frank Gillette is Director of Research and Development at Raindance.

Ira Schneider

Born in 1939 in New York City. Received A.B. from Brown University, 1960. Graduate study at Ludwig Maximilian University, Munich, Germany, 1960-61. Received M.A. in Psychology from University of Wisconsin. Made eight films from 1964-68 and won several prizes. Represented in the film archives of the Museum of Modern Art, New York. Now an independent video producer. With Frank Gillette in 1969 created *Wipe Cycle* shown at the "TV AS A CREATIVE MEDIUM" exhibition at the Howard Wise Gallery, New York. Other video pieces shown in the Avant-garde Festival of New York, 1969. Also founding member of Global Village.

RANDOM INTERLACE (Content Electronics)
Vision and television/an integration of video and audio information both within the Rose Art Museum and from other spatio-temporal points in the universal matrix.

"You can't believe everything you read."
... Ira Schneider

Detail from *Wipe Cycle* with Frank Gillette, Courtesy of Howard Wise Gallery, New York



Aldo Tambellini

Born in 1930 in Syracuse, New York. From 1931-46, lived in Italy and studied at the Art Institute Lucca, Tuscany. B.F.A. in painting, Syracuse University. 1954 M.F.A. in sculpture, Notre Dame University. 1958. Taught at Catholic University of America, Washington, D.C. and Pratt Institute, New York City. Worked with TV stations in Germany and America creating experimental television programs. Founded Black Gate, an Electromedia Theater of environmental performances in New York. Participated in many festivals and cultural events here and abroad won 1969 International Grand Prix, Oberhausen Film Festival,

Germany. Exhibited in "SOME MORE BEGINNINGS" at the Brooklyn Museum, New York, 1968-1969. One of six artists participating in PBL's program *The Medium is the Medium*, produced at WGBH-TV, Boston and broadcast March 23, 1969. Exhibited in New York in the Howard Wise Gallery's "TV as a Creative Medium" exhibition, 1969. Received grant from New York State Council of the Arts to produce programs with educational stations in New York State. He is presently involved in film, TV programming, communications and their impact on education.



black black
black black
black black
Seed black
Seed black
Seed black
black black
black black
black black
Seed black
Seed black
Seed black

BLACK SPIRAL

In collaboration with Tracy Kinsel and Hank Reinbold of Bell Labs. A set has been re-circuited so that all regular broadcast imagery is transformed into a constantly moving spiral that is drawn into the center of the tube.

MOONBLACK

On Wednesday evening, January 21st, Mr. Tambellini will present a live multi-media program about "the madness of America as seen through the TV tube." All the materials—audio and visual—are from TV news broadcasts or tapes made by the artist.

BLACK TV

This split screen 16 mm film won the International Grand Prize at the 1969 Oberhausen Film Festival, will be shown regularly during the exhibition.

ALDO TAMBELLINI: TV MEDIA PIONEER

This kinescope of a special program made for Channel 25, New York will be shown regularly during the exhibition.

VIDEOGRAMS

Photograms made directly from the television picture.

TELEVISION

world telemoon impulse sperm child video
instant electrons emission energy eyes fluo-
rescence frequency transmission input in-
visible oscillation modulation photoelectric
signal polarity pulse random receiver receiv-
ing receptor rectifier reflection resistance
resistor resolution resonation saturation sound
space spectrum speed sync transmission
vacuum velocity visual voltage waves accel-
eration amplification amplitude modulation
antenna atoms audio brightness capacitor
carrier cathode channel circuit code collision
communication conductor continuous scanner
telepoem by Aldo Tambellini
1969



Jud Yalkut

Joe Weintraub

Born in 1938 in New York City. Independent filmmaker since 1961, and filmmaker of the artist-engineer commune USCO since 1965. Film and intermedia writer for the *East Village Other* since 1969 and contributor to *Arts Magazine*, *Film Quarterly*, *Bijutsu Techo* in Tokyo and *Changes Magazine*. Collaborated with Nam June Paik on TV film and videotape since 1966 and with Paik and Charlotte Moorman in many concerts and multi-media performances. Participated in numerous exhibitions in New York, Cincinnati, Boston and the State University College of New York at Oneonta. Has had films selected for 2nd Tokyo Underground Film Festival, 6th New York Film Festival, 1968 Tokyo Art Film Festival and 1969 Kenmore Film Festival, Boston. Won second prize at the 1968 Ann Arbor Festival, and with Yayoi Kusama won prize at the 1968 Belgian Film Competition.

ELECTRONIC MOON NO. 2, a 16 mm film, 4 minutes 50 seconds (with Nam June Paik) based on a Walter Geiseking performance of Debussy's *Clair de Lune*, will be shown regularly during the exhibition.

... Early television broadcasting formats mimicked radio iconography, giving meat to disembodied familiar voices, and visualization to the fantasy patterns of the sound airwaves. TV created its own figureheads, gargoyles, and abominations, spewing forth never ending inundations of encapsulated information, exploding frenetically like time capsules within the tribal psyche. The rate of bombardment was accelerated by the vanguard of television marketing demands, the repetitive imprinting process synchronized with the electromagnetic beat of cerebral brainwaves. It was only natural that the counterreaction to this data spoon-feeding ad nauseam would eventually take the form of individual dietary control, with the emergence of television artists engaged in the articulation and reprogramming of the vital electronic emanations.

... Jud Yalkut

Born in New York City 1943. B.A. in Psychology at City College of New York. Edits the *Electronic Review*.

AC/TV (audio-controlled television).



Still from "Videotape Study No. 3" (1967-69)
by Jud Yalkut and Nam June Paik
Sound: David Behrman

A group of artists, engineers, poets and behavioral scientists who have performed and exhibited pioneering media mix, theater events and kinetic pieces all over this country, Canada and in Europe.

WAVE FORMS

Turning the knobs of a pair of audio oscillators actuates the cathode ray tube oscilloscope display of sine wave figures. The audio component of these sine waves is heard on earphones. Several versions of this piece have been shown in USCO performances and exhibitions during the sixties.

TUBE STILLS

A six projector mix of takes off the tube—straight, distorted, filtered. Transformed out of the media hit of electrons exciting phosphor into an emulsion fix.

"Freex Out"

In addition to videotape documentaries, the Video Freex will bring a full production unit to the campus (three cameras, special effects generator, TV projector, etc.) and electronically relate the exhibition to student activities on campus.

Born in 1944 in New York City. At the age of 15, won Second Prize of the New York City Science Fair for homemade closed circuit TV. Employed in the field of closed circuit TV here and in the Educational TV Department of the University of London. Produced videotape program at Channel One, New York's first closed circuit TV theater, 1968. Designed and built special effects TV components for Serge Bouterline's theatre dance piece at the Martinique Theatre, 1968. He exhibited in New York in the Howard Wise Gallery's "TV as a Creative Medium" exhibition, 1969.

Body, Mind and Video (in preparation).

TV is sometimes accused of causing some of our ills. But it could be a mass healing device if it were in the hands of artists and other sensitive persons. These exist, but the industry pays no attention to them.

Television has the ability to enter your subconscious mind—note the power of TV advertising—and to influence your feelings as well as your thoughts. It works through your audio-visual senses into your mind and soul. Someday it will be worthy of you.

... Eric Siegel

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Vision & Television

